

THE ETUDE

PRESSER'S MUSICAL MAGAZINE

FEBRUARY 1918



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You are Entitled to a Share in the Profits of this Campaign

Wide-awake Music Lovers, Teachers, Students and Conservatories have already noted the new vitality, the increased charm, the fresh inspiration and the real helpfulness of the "Greater Etude."

In the last three issues alone there have been more practical articles by world-renowned musical authorities than we would have been able to present in a dozen issues a few years ago.

We want the "Greater Etude" known to at least twice the number of music lovers as those now receiving it. Therefore we propose to reward all Etude friends who can and will help us in this movement during the present Campaign.

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Without any obligation of any kind we shall be glad to send you 25 of these Profit-Sharing Etude Stamps, which, when used as intended, will each be worth twenty-five cents or \$6.25 for the block of 25. Every stamp you use will mean a saving or a profit to you.



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These Profit-Sharing Stamps may help you to get out of a musical rut by increasing musical interest in your own community. Next month the Etude will print a series of letters from prominent American Musicians telling how they got out of a rut.

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"Pupils can attain speed in a much shorter time by alternating slow and fast practice."

"Do not forget the three 'H's.' Understand with the Head, Feel with the Heart, Express with the Hand."

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THE ETUDE

FEBRUARY, 1918

VOL. XXXVII, No. 2

Bulwarks

Who are the real bulwarks of the musical profession?

Surely not the "great" virtuosos who come and go like the tides. A few really great figures stand out permanently in the pianistic world. Enduring reputation is usually due to composition rather than to virtuoso playing. We think of Liszt and Beethoven as pianists perhaps, but they were far greater as composers, as were the pianists, Brahms and Chopin. Thalberg, Herz, Kalkbrenner and Von Bülow and others, are great in memory today because of their reputations as performers.

Who is it then, to whom the greatest credit must be given for sustaining the musical development of our country? Everyone in music has a share and every share is important, from that of the music clerk and the engraver to the prima donna and the orchestral conductor. However, the most significant and least-heralded work is unquestionably that of the music teacher about whom comparatively few people of the globe hear during a lifetime.

It is human to measure success by fame—yet fame itself is the most capricious of things. Despite all that has been written and said about them, Theodore Roosevelt, Lloyd George, "Billy" Sunday, Paderewski and Caruso are still unknown to millions of human beings on the globe. To be known and eulogized by very many people is not the greatest joy in life. Let us not judge people by their fame but by their real worth.

A teacher recently died in an Eastern music center, who was one of the thousands of music teachers of whom you have never heard. Her work was able and she was faithful to it. As her hair grew grayer and grayer her smile grew brighter and brighter. Everyone who knew her loved her and said fine things about her. When she passed away, no one seemed to mourn, because no one can mourn a beautiful sunset. She carried good music and good sense and good cheer into hundreds of homes that were better because they had secured her services.

If anyone were to ask us who were the real bulwarks of musical education in America we would point to the army of faithful, earnest, hard-working music teachers who go cheerfully about their daily tasks caring more for their mission than for the expansion of their fame and endeavoring to make music help humanity in as many ways as possible.

Music and Business

THERE are thousands of men holding positions in America right now who do so because they can play some instrument. Most of these men play in bands and it is not uncommon to see in some Band Magazines pages of advertisements similar to this:—

GODD AMATEUR BANDMEN wanted in one of the best towns in Connecticut, and he willing to take lessons and play under one of the best schooled musical directors in the country in return for good positions in local stores or in a manufacturing plant. Box 3372.

The civic pride in having a good band is so great that the musician who can "hold down" some other job has little difficulty in finding employment where the person who has no musical training might.

Music is always welcome and many a man has studied the piano as an accomplishment only to find that it has been the means of establishing a common bond between himself and an employer which has resulted in the employee receiving frequent promotions. The editor personally knows of a man who has an annual salary of \$50,000 who has repeatedly said that music has been the means of gaining acquaintances who have in turn advanced him through various steps to his present position.

184,000 Golden Hours

"Whoso neglects learning in his youth, loses the past and is dead to the future."—EURIPIDES.

From the hour of birth until 21 years, when a man becomes of age, there is a span of 184,000 golden hours. That is the area of his youth and in that area he may build his structure in which he shall achieve his greatness or meet his failure.

Of those 184,000 fractions of eternity, it is said that only about 7,000 are spent in school—a very small contribution to so important a matter—about one-twenty-fifth of the whole glorious time of youth.

Let us say that the thorough music pupil receives two lessons a week for full eight years—a period much longer than that which the average pupil gives to music. He will then have had, at the most, 832 hours of musical instruction. As a matter of fact, many music pupils, taking one lesson a week and missing lessons by sickness and vacations, get, let us say, from 150 to 200 hours of musical instruction. With such a small fraction of youth devoted to music, both teacher and pupil should weigh every second and make it a vital one.

"Comparisons are Odious"

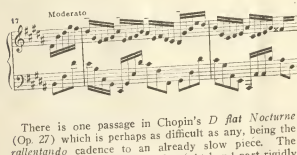
THIS par phrase, first attributed to Miguel de Cervantes in *Don Quixote*, has been used so frequently by so many noted writers in so many different countries that it has become one of the universal platitudes which, by their very common currency, lose their full meaning.

One of the most unjust things that a teacher can do is to compare the work of rival pupils,—especially before the pupil. Each pupil is an individual, and it is to be assumed that the pupil is doing his level best if the teacher is doing his part. To say that Wallace plays better than Irene, although they have taken the same number of lessons, is certainly unfair to one of the pupils.

Judge each pupil's work for its own worth. Consider the wonderful human variations in mentality which must modify the work of each individual. That is the only intelligent basis upon which the teacher can work. Why not drop the habit of comparing things and individuals?

THE ERRORS receives an occasional letter of inquiry such as this, "Who is the greatest pianist living?" Genius can never be measured by the yardstick, and to compare Paderewski with Bauer, or Sananoff with Mero, would be like comparing an oak with a sequoia, or a palm with a willow. What good is accomplished when the comparison is completed?

but passages like the following are common in the works of Scriabine. This one is particularly baffling because of the waywardness of the left-hand part.



There is one passage in Chopin's *D-flat Nocturne* (Op. 27) which is perhaps as difficult as any, being the *ralentissimo* cadence to an already slow piece. The experienced player will keep the right hand part rigidly, even, and by taking the left-hand skips rather lazily, effect just sufficient drag to lose one semiquaver's worth of time in each group, the difficulty being to keep the "drag" evenly-distributed.

There is your right-hand accent!

As before remarked, the principle to be kept in mind when playing three against two, four, or any other number of notes, is that the *three* is the ruling accent, whether it be the melody or the accompaniment. In reasonable music there are not many important examples of five against three, which is about the most difficult and uncomfortable of these mixed accents, because there is no least common multiple. One can pardon the diverse combinations in Chopin's *Third Nocturne* (Op. 9), and the *16th* (Op. 55), which none but an accomplished artist would attack, but it was really unkind of so great a writer to put, in his comparatively easy *Nocturne in A-flat*, (Op. 32), such a passage as this—



It generally gets performed by the amateur as though he (or she) were intoxicated. I find the only way to deal with it (for ordinary pupils) is to make the second semiquaver of each group a quarter, so as to make a sextuplet with a syncopation in it. When the pupil has learned it thus you can generally get her to reduce it to evenness, syncopation being always a weak point with amateurs.

When we come to groups of 7, 8 or more notes against three—specimens of which abound in the *Third Nocturne* above-mentioned—the groups are never so slow as to require subordinate accents, and therefore do not present very great difficulty in the fitting. It is not so much actual independence of finger as evenness and fluency that is required. Scale passages or arpeggios in all these different combinations may be practiced, but it does not seem to me that they help appreciably. Each fresh passage requires always to be memorized by the finger muscles, and that is all.

More Complex Combinations and Irregular Groups

Where a group of five notes is treated as unit of rhythm no subordinate accent is generally intended by the composer. There is a study by Cherny in his *Introduction to Velocity* (Op. 636), which is intended for pupils of grade 2 or 3.



It commences and, thanks to the admirable way in which it is made to tie under the five fingers, is both easy and profitable to the juvenile pianist. But occasional groups of this character are to be met with everywhere and it is necessary to think of them as one strong accent followed by four weak ones, a rare, but by no means impossible rhythm in the English language, as witness the words

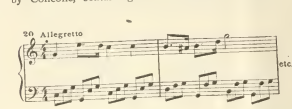
naturalizing supercilious notabilities.

The almost unique and rather unsatisfactory example in Chopin's *F sharp Nocturne* (Op. 15) is only too well known—



these cannot be imagined as without subdivision, and are accordingly broken up as occasion demands.

There is one important case of irregular combination which demands mention here from the frequency of its occurrence. In a recent American book on playing, two against three (*Playing Two Notes Against Three*, Chas. W. Landon), a passage is quoted from a study by Concone, containing the following—



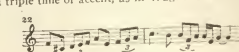
Now this $\frac{2}{3}$ was never thought of as anything but $\frac{2}{3}$, and it may be said that until the time of Chopin even the greatest composers considered $\frac{2}{3}$ and $\frac{3}{2}$ to be, for all practical purposes identical. The confusion came about, easily enough, when a piece in common time occasionally drifted into $\frac{3}{4}$, or perhaps was really in $\frac{3}{4}$ altogether. In all the compositions of Bach, Mozart, Schubert or Beethoven, where this combination occurs with tolerable frequency, it may be affirmed

that the semiquaver was always expected to be played at its accurate value, but as a triplet-quaver, a whole bar might be compiled out of anomalous examples of this point, but I have only space to speak of two. In Schumann's first *Nocturne*, the second subject has a melody in $\frac{3}{4}$, while the accompaniment is really in $\frac{3}{4}$. The composer sometimes writes his melody in $\frac{3}{4}$, and sometimes $\frac{3}{8}$, meaning the same note-values each time! In Chopin's *Polonaise-Fantasia* (Op. 61) there is a vigorous bass melody in $\frac{3}{4}$ rhythm against triplet chords in the right hand. These could be played in their correct times, but 15 bars further on the passage comes into unison and the right-hand part is written—clearly proving the composer's intention to have been otherwise.



Combinations and Alternations of Duple and Triple Time

Quintuple time, save when very rapid, can seldom be felt as such: it is more usually a juxtaposition of 3 and 2 time. In the familiar instance of the Tchaikowsky symphony (2nd movement) it is unchangingly 2 followed by 3; in the pretty duet in Gounod's *Birelli* it is 3 and 2 throughout, but there are many cases where the composer has purposely varied the order with the idea of obtaining a truer 5; this always tends to give a fidgety, unnatural feeling to the music. There is indeed a violin sonata by Cuvillier Scott in which no two consecutive bars have the same time-signature, this being changed over for the last bar, which contains only one note; but one cannot regard such a procedure as anything but a freak. A common and very real difficulty is the close and irregular succession of duple and triple time or accent, as in Wagner's *Meisteringer*:

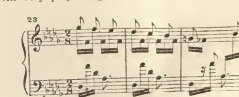


which is hard to get even a trained orchestra to execute correctly.

The second subject of the *Allegro* in Chopin's *Minor Fantasia* has the same difficulty, intensified by the passage at a high speed. The tendency to convert all the two into $\frac{3}{4}$ and all the three into $\frac{3}{4}$ is quite curious. There are several of Scriabine's later pieces which seem quite devoid of rhythm, the composer having so mixed up both the note-groups and the time that there is nothing left to take hold of.

Discordant Accent and Rhythm

The simplest example of this is syncopation in one hand and ordinary accent in the other. This was a perfect mania with Schumann, who sometimes tied notes up without rhyme or reason. Those who know the last of his *Kreisleriana* or the *Allegro molto* of his *Humoreske*, will know what I mean when I speak of a drunken bass. The vigorous bass-notes are syncopated and tied in the most unexpected manner, forcing the accent a little earlier than it wants to be, with grotesque effect. But in his pretty piece, *Evening* (No. 1 of the *Fantasia Sketches*) he combines $\frac{3}{4}$ and $\frac{3}{8}$ times with very perplexing result.



The idea is that the melody shall appear to be syncopated all the way through, but the ear refuses to accept this and after a bar or two we cannot help feeling the bass is $\frac{3}{4}$ against a melody in three time. Similarly, in the *Scenes of Childhood*, No. 10—*Almost too serious*—the ear refuses to believe that the melody can be syncopated throughout; such a thing is self-contradictory; consequently the bass always seems wrong.

(Continued on page 88)



SIGIFRED

LOHENGGRIN

PARSIFAL

TANNHAUSER

TRISTAN AND ISOLDE

The Case of Richard Wagner vs. Democracy

To be Tried Before THE ETUDE Readers as a Grand Jury
Should the Operas of Richard Wagner be Debarred in America Now?

The Managements of the Grand Opera Houses in America have Announced that all German Operas shall be debarred during the War.

THE ETUDE has carefully refrained from entering into any discussion bearing upon the propriety of discontinuing the services of German musical artists in America during the present war.

As an American publication, educational in its aim and contents, THE ETUDE pursues a consistent policy in all such matters.

There is a difference, however, between the music of German masters of the past and the musicians of the present who may or may not be helping Germany through their earnings in America.

When Bach and Handel were born, America was still, to a very large extent, the land of the Redman. Shall Americans deprive themselves of the music of those masters who could hardly dream of any conflict between unexplored America and their native land?

Moreover, the music of the great German masters of the past is admittedly the result of phases of civilization far different from those which inspire the Germany of to-day.

If we were at war with England would we repudiate Shakespeare, Milton, Scott, Dickens, Thackeray or Tennyson?

Is it a part of our patriotism to renounce all the beautiful music that has come from Germany in the past in order to combat the enemy of the present?

THE ETUDE is not deciding these questions. It merely propounds them. We would like to have the great number of our readers render a decision in

THE TRIAL OF RICHARD WAGNER

THE ETUDE does not hold a brief for or against Richard Wagner. Richard Wagner was unquestionably a German. He was born at Leipzig, May 22nd, 1813. His parents were German.

It has frequently been contended that he was a Hebrew—that his maternal ancestral name was Adler. Mr. Oscar Sonneck, formerly Librarian of Congress, has gone to great lengths to show that Wagner was not a Hebrew.

Wagner's education was typically German.—Day School, Gymnasium and ultimately the Leipzig University.

Practically all of Wagner's youth was spent in the country of his birth, Saxony. Saxony was long the arch-enemy of Prussia in many wars. Saxony did not join with Prussia in the German Empire until Wagner was fifty-seven years of age.

Six of Wagner's Great Music Dramas (*Tannhäuser, Meistersinger, Rheingold, Walküre, Siegfried and Götterdämmerung*) are monuments of German life, tradition and mythology. His other operas (*Die Feen, Flying Dutchman, Lohengrin, Tristan and Isolde and Parsifal*) are laid in other fields.

In England, some extremists have gone so far as to say that the works of Wagner are responsible for the present world unrest—that they have been the ferment which have been the greatest German psychological influence upon the present generation.

At the same time, Wagner concerts have been given in London during the war with great success. Again, this son of a Police Clerk was at one time so wholly democratic that if he had had his own way Germany would have been a republic as long ago as 1840.

The suppression of the May Revolution in Germany (1849) caused the exile of many of Germany's bravest thinkers. Among them were Carl Schurz and Franz Sigel, who became Major Generals in the United States Volunteer Army in the Civil War. Wagner at the same time was forced into exile and penury (for eleven years) because of his emphatic attitude against the Prussianism.

It is true that in his later years he was forced to seek the patronage of a Bavarian King, but at the same time he was essentially a Democrat with infinite vision.

Mr. Henry T. Fink in his two-volume *Life of Richard Wagner* says: "On June 14, 1848, Richard Wagner printed in a newspaper extra a fiery address containing some remarkably bold statements. In it Wagner demanded, besides general suffrage, nothing less than the complete abolishment of the aristocracy or well as the standing army, and the proclamation of Saxony as a Republic by the king himself, who was to remain its president."

One of Wagner's biographers, R. Pohl, who was

called by Wagner "the oldest Wagnerite" states that Wagner did not stand much in hand on the barricades, when the Prussian troops came to suppress the revolution, but that he had charge of the "musical direction" of the revolution—the sounding of alarm bells and the giving of signals. Pohl also states that Wagner organized the convicts coming from outside and gave them encouragement to fight.

However serious Wagner's offence against the German aristocracy may have been, it was sufficient to cause him to seek flight disguised as a coachman and deprived him of the support of his fellow-citizens for many years.

Allowing that Wagner Opera could be given in the English language in America, without rendering personal assistance to dangerous alien enemies, should they be debarred from our stage at the present time?

This is the question we wish our readers to decide. Is it necessary or advisable for the safety of our Government and the satisfaction of the feelings of the public to forego for the time what one well known American critic has called "The grandest and most original musical dramatic compositions of all times?"

In a forthcoming issue of THE ETUDE we will print the best brief for and the best brief against this issue. For each brief five prize give

A PRIZE OF TEN DOLLARS CONDITIONS

All briefs must be received before May 15th, 1918. All briefs to be in the form of personal letters to THE ETUDE and no brief to be longer than 500 words.

Vituperative, irrational, fanatical answers will not be considered. THE ETUDE wants the sane judgment of as many of its readers as possible.

In presenting the Prize letters in THE ETUDE THE ETUDE will withhold the names of the prize winners if desired.

The number of replies pro and con will be counted and the number given in THE ETUDE. If you are interested and do not care to compete for the prize you are requested to cast your vote, "yes" or "no."

Letters for this Contest must be addressed to The Etude: "Richard Wagner Trial," Philadelphia, Pa.

Richard Wagner Wrote in 1859 after Ten Years' Exile

"It is interesting that, upon an outbreak between Germany and France, I should be seeking refuge in the enemy's country. I am much afraid of losing all my patriotism, and being

secretly delighted if the Germans receive another sound thrashing. Bonapartism is an acute, a passing ailment for the world—but German-Austrian reactionism a chronic, an abiding one."

Every ETUDE reader who so desires is requested to cast a vote in this Trial. If you oppose the production of Wagner's Operas under the conditions mentioned in America at this time vote "No." If you would allow their production vote "Yes."

Success in Teaching Sight Playing

By Dr. Henry G. Hanchett

SYSTEMATIC training in single-reading of music is perhaps the most important thing a reader in a musical education. In literature it is not the spelling of words, the conjugation of verbs, the writing and delivery of letters, or the listening to masters of elocution that counts most, but the range of one's reading. The virtuoso musician, not diligent practice of technique, the virtuoso polisher of concertos, or painstaking memorizing of a limited repertory, but familiarity with the output of the world's musical geniuses through personal examination of hosts of examples is what qualifies one to fully enter the art, and rank as an educated musician. Such familiarity can be acquired only by reading music. It is one reads books. To learn so to read music it is necessary that one should practice sight-reading, teaching

The feature of prime importance in teaching sight-playing is steady timekeeping. Correct time selection does not matter so much—rather let us take *Vivace* or mean *Lento*, *Allegro* to mean *Andante* or even *Adagio*; but whatever the time adopted, be sure about all else that it is maintained steadily. If it is too fast, as shown by an inordinate number of mistakes, deliberately change it for a slower time—the time should be chosen so as to reduce mistakes to a minimum—but whatever the time selected insist upon steady adherence to it.

The Ensemble Class Indispensable

The Ensemble Class is already free-limekinging in sight. The best way to play a large class of an ensemble class of considerable size. There is safety in numbers, and the more pianos is likely to be accommodated. The large stock budget urged against the large classes is that mistakes are likely to be made by the individual members. Mistakes are likely to go on to form not good. Uncorrected mistakes are likely to go on to form not good. Uncorrected mistakes are likely to go on to form not good. Recognized, tend to render callous the finer details of individual playing powers of the ear; if recognized, the class the player to playing they are aware of the mistakes, and that stopping, stuttering, stammering, and that stopping, stuttering, stammering, is not only detrimental to the study of the piece, but the wrong reading, it is a fault in itself. But the class as a whole tone to make a mistake nor stops. Each individual will of course make plenty of mistakes. But the members of a class conceivable that will make the same mistake at the same time. But if the piece is taken in a well-known manner, the time, the class as a whole will be drowned in the general individual mistakes. Offensive false tones will thus be rendered harmless, and the culprit's tendency to turn to the main business in halfheartedly. Therefore, as persistent as the class is playing. Have, therefore, as large a class as can be accumulated and accommodated, and practice the piece on all pianos one way

From Flats to Sharps

By Mrs. John Edwin Worrel

OCCASIONALLY one finds it necessary to transpose a hymn-tune that is written in flats, a half step higher. To illustrate how it is done let us take a tune in the key of B flat and raise it a half tone. The first step is to learn the signature of the new key. To do this we subtract B flat's signature (two flats) from 7 and get 5. This means that the new key has five sharps and is called B natural. Second step. Mentally change the signature from two flats to five sharps and proceed as though written in the new key, then, if any accidentals occur, consult the following rules:

1. Cancel all accidental flats, i. e., read them as naturals.
2. Double all accidental sharps.
3. Cut in two all double-flats.
4. Sharpen all accidental naturals.

These rules may seem complicated at first sight, but the student will find that

and drawing them all into the hall for the class lesson, or at least bringing them to the doorways of the several rooms so that the teacher can catch the eye of each pupil, provision can be made for a large class. Pianos can be provided with extra large castors, and the students can then easily do what shifting of instruments may be necessary. But a strong case for light frame matters there shall be a having a cable cast on each page of music. Don't let the same teachers can put a strain upon any pupil's eyes in a single room specially for the purposes of an ensemble class, and with these it is included feasible to associate several practical keys—in fact it is desirable to do so. And students are perfect in the class membership any student of violin or other orchestral instrument that are available.

After playing through a piece or movement the pupils should exchange places—those that were playing claviers now going to the pianos, those that had playing *primo* now going to *secondo*, those that had poorer pianos now going to the better ones, those that were placed where it may have been less convenient for the teacher to observe them now going to more favorable locations. Such removals should be frequent during the lesson, and at successive lessons the "teams" should be broken up so that the same two students do not always sit together. If there are more places than pupils it will be well to give each pupil a separate piano even for dead playing—the teacher can often profitably use the vacant seats in turn.

What Arrangements to Use

What Arrangements? The teacher should consider of standard works arranged in eight hands, four hands and two hands. The class is supposed to be made up of students of more or less advancement, but even those of necessity for restricting the membership to those of about equal attainment. The best arrangement of the piece is to make it too difficult for any player, let that piece be taken a part in a four or eight-hand arrangement. If the student cannot play from his own side with two hands, one staff played by himself, with one or two hands may still be made, but if some other pupil supplies the staff at the same or another position, the student cannot play all the notes even for one hand then some of them may be skipped; all will be well so long as the student makes his own effort be well so long as the student makes his own effort and plays some of the notes always at the proper time. It is not desirable to skip notes, to omit fragments, or to make mistakes, but bear in mind that the purpose of the class. We are not to be working specifically at the art of playing a special arrangement of the piece, but to learn the general interpretation of the piece without mistake, even though brief and fragmentary, may be regarded as steps taken on the road toward expert mastery of the

Will There Always be Pianists?

By Earl K. Tinsla

he rarely, if ever, has use for all four rules in any one hymn-tune.

The key of C is not, strictly speaking, a flat key, but it falls under these rules and must be included. The scale of its new key (7 sharps) falls on the same piano keys as the D flat scale, but in transposing into it we must *think* in C.

When raising from F to F sharp every note of the scale is sharpened except B. This is the exact reverse of the F natural scale, where B is the only altered note.

Practice first on hymns containing a few accidentals as possible. When raising a hymn-tune from flats to sharps always *think up hill* when accidentals occur and it will help to fix the rules in

By exactly reversing all these rules, one may transpose equally well from sharps to flats.

very desirable art of reading and playing music at sight. The teacher with baton in hand can profitably point out the proper measures to a pupil who has lost the place or finds difficulty in keeping up; this will aid the pupil to come in again and to acquire the important art of maintaining steady timekeeping.

The great aim is alertness of attention. The teacher must make a strong impression strongly that the right thing must be done at once, whether or not he is interrupted or attempted at the right time, and gradually the powers of concentration will be strengthened. The power of perceiving the notes and translating them into tones will be developed. The teacher's business is to select music of suitable grade and quality, to give the class some idea of the origin and meaning of the music, and then to see to it that it is played so that the total result from the combined efforts of the class is fairly correct in everything except the time. The time must be steady but may be wisely kept too slow.

In fact that is a good thing. Timekeeping is the first in music. Steady, accurate timekeeping by the largest number of listeners is the least trained music lovers, but no less the most important and the most accomplished artist. The point to be sought is correct fingering; for the correct fingering, right adaptation to the instrument, the correct keyboard for the passage, the correct performance, lies the secret of progress in facility and facility. After the comes correct fingering, and still later the observation of the shades of shading, phrasing, and the other elements of musical expression. Last of all comes the

One for the Leaves, One for the Pedals

[illegible]

Just at the present day, there is a fad for the Ukulele. A few years ago the Mandolin enjoyed a passing, popular vogue; and going back some twenty-five years, we find the Banjo greatly in favor. A generation earlier the Guitar was most affected. These lesser instruments come and go, but the piano, the grand, and the orchestral in-

organ and the standard orchestra instruments hang on forever. Aside from the piano and the organ nothing but permanent professional use in the orchestra seems capable of keeping an instrument in vogue. Many really beautiful instruments have become obsolete along with others less worthy of perpetuation. The *Clavichord*, of Bach's

own, such as the control of a tone after the key was struck, but was too feeble to be heard in a large hall. The *Recorder* (now found only in museums) had

the soft tones of a flute, carried into the tenor and bass compass in the larger sizes, but it, too, was too soft for effective use. The *Viola da Gamba*, *Viola d'Amour*, *Flageolet*, *Harpsichord* and several other instruments of former good standing (we have grouped them regardless of classification), were all too soft to hold their own in the presence of violins and other more incisive-toned instruments of the modern orchestra.

There appears to have been a sort of survival of the *loudest* as well as of the fittest. Who shall be bold enough to predict immortality even for the pianoforte? The only thing in musical composition that seems practically certain to go down to future ages unchanged in its medium of performance is music for unaccompanied human voices.

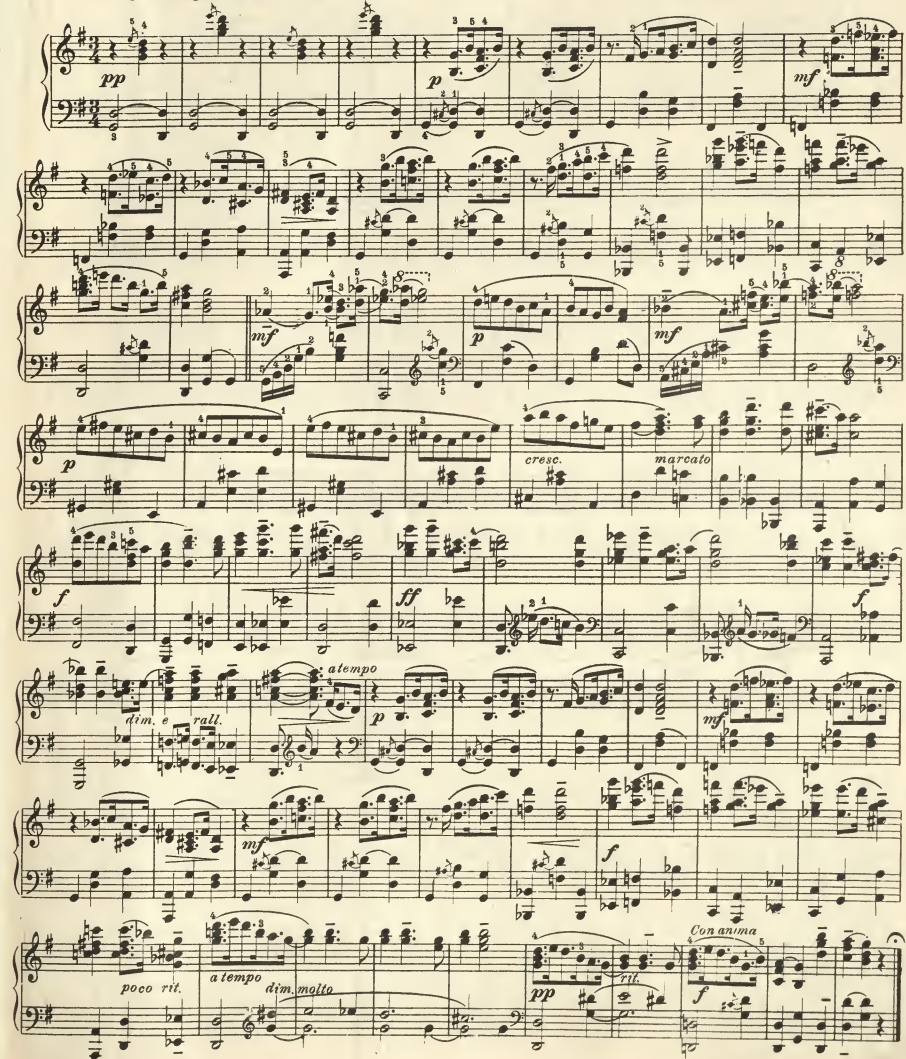
DANSE NORVEGIENNE

No. 3

GERARD TONNING

A delightful, characteristic folk dance, fresh and original. Mr. Tønning is an American teacher and composer of Norwegian extraction. Grade IV.

Allegro con grazia M. M. $\text{♩} = 126$



BLOWING BUBBLES

SCHERZETTO

WM. M. FELTON

An attractive scherzo movement. A good study in style and delicacy and valuable for recital use. Grade III.
Lively and lightly M.M. ♩ = 144

mf

p

poco a poco dim.

f

mf

last time to Coda

mf

f

p cres.

mf

f

a little faster

very rapidly

ff

CODA

LULLABY

"Hush, my dear, lie still and slumber,
Holy angels guard thy bed!
Heavenly blessings without number
Gently falling on thy head."

MARY HELEN BROWN

A dainty and well-written cradle song by a successful American woman composer. Grade II $\frac{1}{2}$
Slowly and sustained M.M. ♩ = 72

p

legato

f

mf

poco rit

a tempo

poco rit

mf

a tempo

poco rit

mp

rall e dim, al fine

SOUND THE BUGLES

MARCH CHARACTERISTIC

BERT R. ANTHONY, Op. 113, No. 1
Grade II.

This little military march is made up almost entirely of *bugle call* motives, with a good drum imitation. Grade 11.

Tempo di Marcia M.M. $\text{♩} = 120$

This little military march is made up almost entirely of bugle call motives, with a good deal of variety.

Tempo di Marcia M.M. $\text{♩} = 120$

The image shows a page of a musical score for a march. It is divided into two main sections: a piano section and a Trio section. The piano section consists of four systems of music, each with a treble and bass staff. The music is written in 2/4 time and features various musical notations, including notes, rests, and dynamic markings like *mf* and *f*. The Trio section is marked 'TRIO' and 'ff' (fortissimo) and consists of two systems of music. The music is written in 2/4 time and features various musical notations, including notes, rests, and dynamic markings like *mf* and *f*. The score is written in a style typical of 19th-century musical notation, with many fingerings and articulations indicated. The page is numbered '1' in the bottom right corner.

TRIO

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A WINTER TALE
SONG WITHOUT WORDS

BERT R. ANTHONY, Op.113, No.5

A very pretty teaching or recital piece, based upon one of the taking left hand melodies, which have helped to popularize Mr. Anthony's work. This and the preceding are from a new set entitled *Memory Pictures*. Grade II.

Andantino M.M. = 50

Andantino M.M. ♩ = 50

A very pretty teaching, or recital piece based upon one of the taking
This and the preceding are from a new set entitled *Memory Pictures*, Grade II.

Andantino M.M. ♩ = 50

p softly and sweetly
melodically marcato

poco cresc. rall.
p

Plaintively
p
Fine

poco cresc.
dim.

poco cresc.
rall.

DC.

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DAINTY FINGERS

IMPROMPTU

H.D. HEWITT

A bright, melodious number affording excellent practice in finger facility. Grade III.
Allegretto M.M. ♩ = 108

Allegretto M.M. ♩ = 108

Allegretto M.M. 2/68

p

mf

f

mf marcato

p

mf marcato

f

D.C.

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JOY AND FESTIVITY

PROCESSIONAL MARCH

SECONDO

GEO. DUDLEY MARTIN

An unusually effective duet of the grand march type. Play in a dignified manner, with large round tone. Grade IV.

Maestoso M.M. ♩ = 108

British Copyright secured

JOY AND FESTIVITY

PROCESSIONAL MARCH

PRIMO

GEO. DUDLEY MARTIN

Maestoso M.M. ♩ = 108

SECONDO

p
f
ff
no.

MARSEILLAISE HYMN

ROUGET DE LISLE

Moderato maestoso

SECONDO

f
risoluto
ff
p
f
ff
marcato
ff

PRIMO

p
f
ff
no.

MARSEILLAISE HYMN

ROUGET DE LISLE

Moderato maestoso

PRIMO

f
risoluto
ff
mf
f
ff
f
cres.
ff
ff
marcato
fff

ITALIA
TARANTELLE

FEBRUARY 1918

PAUL WACHS

Paul Wachs (1851-1915) was one of the most admired of modern French writers of drawing room music. *Italia* is an excellent specimen of his work. It lies so well under the hands that a high rate of speed, with consequent brilliance of effect, may be obtained. Grade III $\frac{1}{2}$

Vivo assai M.M. $\text{♩} = 144$

p *leggiere* *Ped. simile* *Fine* *mf* *f* *sempre leggiere* *D.S.** *mf* *Ped. simile* *TRIO* *mf*

* From here go back to ♩ and play to Fine; then play Trio.
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FEBRUARY 1918

THE ETUDE Page 107

p *leggiere* *Ped. simile* *Fine* *mf* *f* *sempre leggiere* *D.S.** *mf* *Ped. simile* *TRIO* *mf*

DANSE GROTESQUE

HERBERT RALPH WARD, Op. 42, No. 1

A tasteful characteristic piece in semi-classic style. Grade III.

Allegro M.M. $\text{♩} = 92$

mf *1* *2* *a tempo* *f rit.* *Fine* *mp* *mf* *f* *D.C.*

COMRADES IN ARMS

F. CLIFTON HAYES.

A showy exhibition number which may be used either as a *march* or a *galop* depending upon the rate of speed. Grade IV.
 Con spirito M.M. ♩ = 120-128

ff
 mf
 Ped. simile
 brillante
 cresc.
 p
 ff
 Ped. simile
 ff
 TRIO
 ff
 il basso sempre ben marcato

cresc.
 ff
 ff marcato
 Ped. simile
 sf
 ff
 dim.
 sf
 sf marcato
 sf

To my Sons, Herman, Carl and Hans.

AMERICA POLONAISE

CARL MOTER.

A dignified and sonorous number, full of patriotic fervor, introducing effectively "My Country 'Tis of Thee." Grade V.

Allegro con brio M.M. = 96

*From here go to the beginning and play to A; then go to B.

To Melville Bradley
HEATHER BLOOM

WILLIAM E. HAESCHE

A taking and original inspiration, with a singularly effective rhythmic treatment just suited to the character of the violin. Play it daintily and trippingly.

VIOLIN *Allegretto M.M. = 108*

PIANO

1st time *last time only*

molto rit. *f* *Fine*

Allegro appassionato

ff *Tempo I.* *p* *pp* *D.S.*

THE MERMAID'S SONG

J. HAYDN

The Twelve Canonets by Haydn were written in London in 1796. The Mermaid's Song is No. 1 of the set.

Allegretto M. M. ♩ = 80

mp cresc.

1. Now the danc - ing sun - beams
2. Come be - hold what trea - sures

play, On the green and glass - y sea; Come, and I will
lie, Far be low and the roll - ing waves; Rich - es, hid from

lead the way, Where the pearl - y trea - sures be,
hu - man eye, Dim - ly shine in o - cean's caves,

cresc.

Come, and I will lead the way Where the Storm - y pearl winds y are
Ebb - ing tides bear, no de - lay.

trea - sures be, Where the pearl - y trea - sures be, Where the pearl - y trea - sures
far a - way, Storm - y winds are far a - way, Storm - y winds are far a - way

be. way. Come with me, and we will go Where the

rocks of co - ral grow, of co - ral grow, Fol - low, fol - low, fol - low me, fol - low, fol - low, fol - low me,

1. Come with me, and we will go Where the rocks of co - ral grow, Where the rocks of co - ral
2. grow, Fol - low, fol - low, fol - low me, fol - low, fol - low me.

dolce colla voce

ANON

THE WORLD'S REDEEMER

JEAN BOHANNAN

A broad and stirring sacred song, adapted for general use.

Allegro moderato

mf

poco rit. e dim. p

p with deep feeling

1. Filled with re-pent - nance for my sins I come to the Mer - cy seat;
2. None Lord, but Thee, can the heart re-new, Make pure what is black with sin.

Where Thou art wait - ing with out - stretched hands The con - trite soul to greet;
None, Lord, save Thee can make whole a - gain The strife - brok - en soul with in.

mf

There I shall see the smile of love Thou dost on Thine own be - stow, And
But on the tru - ly re - pent - ant heart, Thou'rt wait - ing Thy Grace to pour The

mf

there I shall know my sins are for giv - ing, My soul made as driv - en snow.
soul fill'd with long - ing for right - eous - ness Shall re - ceive from Thy boun - teous store.

mf rit.

f broadly

Thou, Christ, art the whole world's Re-deem - er, — Thou a - lone canst save from strife and sin; Ten - der, and of wondrous com -

cresc.

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pass - ion, And Thy love ev - ry heart shall win.

ff

THE SWING

ROBERT LOUIS STEVENSON

WARD-STEPHENS

A dainty encore song, very effective.

Allegretto semplice

How would you like to go up in a swing, up in the air so blue;

con Pedale

Oh I do think it the pleas - antest thing Ev - er a child can do. Up in the air and

o - ver the wall Till I can see so wide Riv - ers and trees and cat - tle and all

O - ver the coun - try - side Till I look down on the gar - den green, Down on the roof so

brown, Up in the air I go fly - ing a - gain, up in the air and down.

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Department for Voice and Vocal Teachers

Edited by Well-Known Specialists

"The Human Voice is Really the Foundation of All Music."—RICHARD WAGNER

A Lesson from the Life and Songs of Robert Franz

By Dr. Herbert Sanders

FRANZ's real name was Robert Franz Knauth, but he dropped his surname for the more euphonious middle name. By a curious coincidence, name and music both link him with the other two song-writers who rank with him in the quality of their work—Robert Schumann and Franz Schubert. Franz was born at Halle, the birth-place of the mighty Saxon, Handel. His father was fond of music and it is recorded that he sang music of a religious nature, such as chorales, to his son every evening; an atmosphere which doubtless helped the growth of a love for music in the boy, as well as assisting in forming his taste. If the work of a man is an expression of his personality and temperament, the son must have inherited his father's religious disposition as well as his love for music, for though the more famous of Franz's songs are not set to religious words (that is employing the word according to common usage), yet his music is essentially religious in spirit. Notwithstanding his father's powerful opposition, young Robert—the other Robert—decided to enter the musical profession. Fortunately, or unfortunately, the father was no more the head of the household in 1815 than he is in 1915, and if Robert couldn't win his father he could win his mother. Accordingly at the age of twenty he fled to Dessau to study organ, piano and theory under Frederick Schneider. As Schneider had been organist at St. Thomas', Leipzig, (and so probably sat on the same organ stool as Father Bach) he must be credited with possessing enough insight and knowledge to prescribe a healthful music fare; which he did. His prescription was:

BACH. HANDEL. SCHUBERT and it is reasonable to suppose that the pupil gained his general efficiency from his study of Bach while his melodic instinct would be strengthened and quickened by dieting on Bach and feasting on the dramatic arias of Handel, and the atmospheric songs of Schubert. At the end of two years he returned home, when he devoted most of his time to composition, but being dissatisfied with the result, he destroyed most of his manuscripts. In 1843, however, he published a dozen songs; this was made possible by the encouragement of Schumann. His recognition as a writer of art-song was instantaneous and Schumann's artistic valuation of Franz's work was confirmed by Mendelssohn, Liszt and Gade. While his reputation in the big world was steadily increasing his local influence correspondingly grew and he was appointed head of the Singing Academy at Halle and later the Musical Director of the University.

In 1868, shortly after his marriage to Marie Heinrichs, who was an excellent musician, he became deaf through the shriek of a locomotive; he lost partial use of his hands through paralysis so that he could neither write, play nor hear; his mind as well as his body weakened, his purse became lighter, his reputation waned and, perhaps worse of all, his

friends began to ignore and desert him. But into the darkness appeared a light. Liszt came to his aid—(did anybody appeal to Liszt in vain!)—and with Joachim arranged a series of concerts, the proceeds of which, together with monetary gifts from Mr. Otto Dresel, of Boston, Mass., placed Franz in comparative comfort for life. It is worthy of note that Franz had a warm spot in his heart for Americans. This was due to Mr. Frank Osgood, and still more to the late Mr. Dresel, who has been described as Franz's "most devoted friend, his best critic, and his staunchest and most ardent admirer and advocate." Mr. Dresel was the first to make known the songs of Franz in America, and, as a matter of fact, America was the first to recognize their worth and genius.

Franz wrote two hundred and fifty-nine songs, of which fifty are generally considered masterpieces. Mr. Louis Elson in his *German Songs and German Song-writers* has compiled a selection: *My Love is Here; Abends; an Ave Maria, which he describes as a 3 tone-pictorial of religious exaltation; the folksongs, The Thorn-Bush; My Mother Loves Me Not; Rosemary; In Autumn; The Lotusblume and the May Song. Of these he wrote: "Franz has sung of love, of spring, of bright green woods, of death and to these subjects his work has given a subtle charm. . . . All his work has a divine spark and the larger number of them are master works."*

In order to estimate the work of Franz and its probable ultimate position in musical art it is necessary to state some of the essential elements of art-songs. A full analysis is, of course, beyond the scope of this essay, but we will give a few and apply them to the songs of Franz as concisely as possible:

(a) The words must be worthy of the music.

In the art-songs and music are one; the two combined make up the work of an artist. An art-song can no more be perfect with indifferent words than a piece of sculpture can be perfect with a poor

quality of marble or material. It is worthy of note that unlike many other composers, Franz's instinct for good poetry was unerring, and he was wise in drawing on the acknowledged masters for his supply.

(b) Words and music must be appropriate and give rise to the same emotion, the one intensifying the other; the words must be translated into music, or, to change the figure, one must be a photograph of the other.

The master with a supreme gift in this direction was Schubert, who could read a poem through and set it to music forthwith, Franz had the same impressionable gift but it is not recorded that it was so ready. As a matter of fact the result of the slower process will be translated into a more searching analysis, and in the setting of words to music Franz never reads a word or a line, never garbles a sentence or muddles a phrase, a procedure

which the faster composer is sometimes guilty.

(c) The accompaniment must be individual and independent of the song.

An independent accompaniment is a sine qua non for artistic song writing, a fact readily observed by those who sing the songs of Parry, MacDowell, Stanford, Elgar and Strauss. In this respect Franz falls short of his contemporaries, Schumann, Schubert and Liszt.

(d) The composer must have a large harmonic, melodic, rhythmic and modulatory resource.

In the matter of modulation Franz was the equal of Schumann, who is really the father of modern modulation; his rhythmic resource, too, is small when compared to his contemporaries and later writers like Grieg and Strauss. But when we come to appreciate the beauty of melody he eclipses them all, for here our analysis, faculty fails, it ceases to work; his music came from heart and not from brain; from heaven, not earth. The man who could write such a melody must have had heaven in his heart.



ROBERT FRANZ.

(e) The emotional scope must include the whole gamut of human feeling; heaven—hell; pain—pleasure; the idyll of the lake; the drama of the storm.

The late Dr. Swinerton Hegg, one of the best known English musicians of his day, dropped the remark during a lesson on composition that the deficiency in the music of the late Strindale Beethoven (who was looked on by many as the coming second Henry Purcell) "The music reflects the charming gentleness of the man; it lacks temper and passion; it is too self-possessed." The same may be said of the music of Franz except that with Franz we do not wish for force; it would not be of that spirit which leads us upwards and heavenwards. The music of Franz is human nature without its base alloy; it is a glimpse of heaven without a memory of earth to mar the vision.

The position of Franz as an arranger has been admirably summed up by Mr. Edward Dannreuther as follows: "Schubert's dramatic passion, or Schumann's concentrated heat or Beethoven's unrelenting force, or the static sentiment, with far less specific musical invention—(melodic, harmonic or rhythmic—than Schubert or even than Schumann, Franz impresses himself nevertheless as a rare master—a muted individuality, complete and perfect in its way."

Before the Concert

By Hermann C. Watrous

ALL sorts of remedies and beverages are mentioned as desirable to take just before singing. Here are some of the famous ones:

A raw egg.
White of a raw egg.
A raw egg with sherry.
Oysters.
Effervescent (carbonated) waters.
Champagne.
A pinch of salt.
Raw beef juice.
Hot beef tea.
Lemon juice.
Cold water.

The sensible, experienced singer knows that all stimulants are bad in the long run and that unless the throat is in prime condition through right practice it is a mistake to take anything. When there is any inflammation it often happens that lozenges approved by long popularity with the public afford important and temporary relief, but when the throat is well the best thing to take is a few sips of cold water and nothing else. Alcohol is always inadvisable. Even though you are Caruso or Melba you can not afford to make a practice of drinking champagne before your performances.

LONG-CONTINUED exertion should not be expected of the voice at first; even if the effects of it are not immediately felt, a damage is done in some way.—LUDWIG LEHMANN.

The Simplicity of Breathing

By Dr. Roland Diggle

It has been said, and wisely so, that more voices are ruined by breathing faults than by any other type of vocal chiarismo. These victims can be told at a glance. One forces his lungs down into a space where they have no reason to be; another merely fills the top of his lungs and consequently suffers from shortness of breath. Others do equally ridiculous things.

Really healthy breathing is one of the most simple things imaginable. Because of this simplicity, pupils are imposed upon; like the man of old who was told to wash seven times in Jordan, they are told to do something more difficult. The most important thing is to lift the chest as high as possible and to keep it there

while singing; this not only gets it out of the way and gives free play to the lungs, but materially increases the resonance of the voice. Now, having the chest high, breath in slowly, with the lungs full, hold all taut for a few seconds, then breathe out just as slowly as ever you can, remembering that long phrasing depends, not on the amount of breath taken in, but on the small amount given out.

Breathing should be neither seen nor heard so don't be disappointed if the amount taken in feels small. Having your chest raised, you have no need to push out when you breathe, hence the lungs fill automatically without any effort at all.

Specialists in Voice Teaching

By John D. Carey

THE average business man fails to realize what it is possible for a singing teacher to give all his time to training the voice and not pretend to teach sight-reading, songs, oratorios, etc. He feels that he should do all. Indeed, he is not far out in this, as the man who is capable of being a good singing teacher should know all branches of his art. However, the teachers who frequently earn the largest incomes are those who give their attention almost entirely to the following matters:—

Securing a beautiful tone.
Securing a full tone.
Securing a good pianissimo.
Securing vocal flexibility.
Securing evenness of voice.
Securing perfect legato.
Securing the widest attainable range.
Securing good phrasing.
Securing perfect breath control.

In other words, their job is distinctly that of making the vocal part of the singer. All the material they use is sub-

servient to that. They are glad to let others teach the singer harmony, sight-singing, songs, oratorios, operas, stage department, etc. Many of the greatest singing teachers who have ever lived have been men and women who have given their attention almost exclusively to voice training, as it is called. Many have an unmistakable gift for this. A good ear, common sense, immense patience and a wide acquaintance with all of the best experience of the past are needed by all who would become "voice specialists."

I know of one teacher in an eastern city who rarely ever teaches a song. In fact, he cannot play song accompaniments and gives over that department of his work to another person. His work is solely training the voice. When the singer has been coached in singing the song or aria, the voice specialist takes the singer in hand and points out where the voice is not used properly. This man has a handsome income and has turned out many successful pupils.

Why the Coloratura Singer Failed

By Emmet Skidmore

THERE are now a few excellent coloratura singers before the public, keeping up the high traditions of an art that otherwise might have become dead. The reason why the public lost interest in coloratura singing was largely due to the coloratura singers themselves. They demanded that everything should be subservient to their vocal gymnastics. The Catalani was a notable example. Catalani was born at Singilia, Italy, in 1780, and died at Paris in 1849. She was known by some as the Empress of Song, and the way in which she ruled all those who surrounded her did not make her title a dubious one. Among her achievements was to sing complicated pieces originally written for the flute or for the violin and then brag that her technique excelled that of the best violinists and

the best flutists, as indeed it may have done. Her voice was one of enormous power, and another feat was to sing so loud that she would be heard above large choruses and orchestras. She would have no rivals and refused to sing in companies where there were either male or female singers who might secure applause that would approach hers. She demanded that the most sincere art demanding higher intellectual quality appeared, the coloratura singers naturally passed into the background. Only the singer with exceptional gifts and a wonderful technique, sympathetically and artistically supported, can succeed in coloratura at this time.

Nasal Resonance

By Fred Green

NASAL RESONANCE does not mean a nasal sound. It is the ringing, reverberating tone that gives carrying power to the voice. The following exercise, if practiced five or ten minutes a day will help greatly in cultivating this resonance:



Hold the g in ring, cutting short the first three letters. The resonance of the g should be felt quite distinctly in the nasal cavities.

IVERS & POND PIANOS



Length 5 ft. 2 in.

THE PRINCESS GRAND A MUSICIAN'S PIANO

WHEN musical critics select an instrument they are not influenced by sentiment, name or hearsay but demand intrinsic quality in tone, touch and structural detail. The Ivers & Pond is their logical choice.

We early foresaw the artistic possibilities of the small grand—the piano of today. This experience is summed up in the "Princess" grand. Those qualities which have made the Ivers & Pond the choice of 450 Musical and Educational Institutions and nearly 65,000 discriminating private buyers, find their highest expression in this delightful piano.

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Inspiring Easter Music

THE following selection is made up of new and standard numbers from our catalogue. Every number is a gem. Solos, Duets and Anthems all have the true festival ring. In addition to our own large and comprehensive catalogue we have a complete stock of the music of all publishers. We will gladly send for your examination copies of any music we have.

UPLIFTING EASTER SOLOS

18948 Christ Hush, Hush, High	50	18948 Christ Hush, Hush, High	50
18949 Christ Hush, Hush, High	50	18949 Christ Hush, Hush, High	50
18950 Christ Hush, Hush, High	50	18950 Christ Hush, Hush, High	50
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18998 Christ Hush, Hush, High	50	18998 Christ Hush, Hush, High	50
18999 Christ Hush, Hush, High	50	18999 Christ Hush, Hush, High	50
19000 Christ Hush, Hush, High	50	19000 Christ Hush, Hush, High	50

EASTER DUETS

14467 Christ Victorious, (New)	50	14467 Christ Victorious, (New)	50
14468 Christ Victorious, (New)	50	14468 Christ Victorious, (New)	50
14469 Christ Victorious, (New)	50	14469 Christ Victorious, (New)	50
14470 Christ Victorious, (New)	50	14470 Christ Victorious, (New)	50
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Business Methods for Choirmasters

By Harvey B. Gaul

Few choirmasters realize how greatly their work can be facilitated by the employment of a little system in their choir. This is particularly the case with boy choirs. Following are some ideas that the writer has tried out at various times.

Have a written agreement with the boys—not a verbal agreement, mind you, but a formal, iron-bound contract. The contract should definitely and specifically state what is expected, what the choir is to receive, when rehearsals are, and that both pay and promotion are subject to the approval of the choirmaster. It should state that the boy's services belong to the church till the age of adolescence. It should also mention the fact that the choirmaster retains the privilege of dismissing a boy for inattention or lack of devotion.

A clause should be inserted that a boy has no right to sing in music-halls, moving-picture shows or any other form of amusement without the choirmaster's permission.

It is practically deadening away a boy's musical rights, for which in return he receives musical instruction and wages—quid pro quo.

This contract, printed, of course, should be signed by both the boy's parents and by the chairman of the music committee. There should be two copies per boy, one for the parents and the other for the choir files.

With a formal contract you are almost certain to hold a boy till his voice changes. His parents, being a party to it, will see that he lives up to the letter of it. Indeed, the boy himself realizes his obligations, takes an unwelcome interest, and throws himself into the work.

Next comes the worldwide problem of pay. While the pay of a choir boy is trifling, in dollars and cents, to the boy it is vital. Every choirmaster has his favorite method; all may be good, only some ways are better than others.

A Payment System

First, I wish to mention a system that is worked out on a kind of tontine basis. This tontine system consists of withholding one-third of a boy's money wage and depositing it in the bank, the same to be paid with accrued interest when the boy's voice changes. Thus, if a boy has seventy-five cents a month coming to him, twenty-five is credited to him at the bank. Both you and the boy will be perfectly surprised at the amount attained in three or four years. It can hardly be too high a leap but it certainly does grow tortoise-wise until a tidy sum has accumulated. I know of no better method than this tontine system. It is not only practical where the music appropriation is slight but it is eminently practicable.

A boy is immensely gratified when he sees month by month how his money is swelling into an enviable sum. It has a positive grip on a boy, and retains his interest, and brothers, who are wielding an unimpeachable club of undeniable strength. The proverbial "Big Stick" is a sapling compared with the above tontine timber.

Second, the choirmaster should use a printed pay envelope. On it should be written the number of attendances, absences and services. It should also give amount the boy might have received if department and attendance had been perfect. A line should be left for the parent's signature, as a receipt for the money, and to show that the boy has home safe and well, and that his stop-off at Missus Snitch's "toy and candy store."

Next, I wouldn't pay a boy till he is fifteen or sixteen days of grace. He is allowed fifteen days of grace, because your church may be one of those unbusinesslike institutions that mean obligations whenever the treasurer has to it. If a boy is refractory you have no right to hold him and he has fifteen days to remember it.

It is unfortunate but the small boy's mercenary hiped. From the cradle up he has learned the lesson of reward and reward, so he naturally prefers reward even as you and I—and will work just as long—mule-like, if you wish—as of oats, piece of sugar, or whatever you like for "pay" is held before him. Consequently in your work one may think often and long of the art and way of money.

In manual labor, in office work, the navy—so should have to be the choir. Those who do the most and best work "deliver the goods," as we have Americanized it, should receive the most pay. Those who labor least should receive the slimmest reward. Pay should be arranged pro rata, i. e., on a well defined grade basis. Beginners to get so much (rather), the more they sing, the more, and the efficient singers the more.

Rehearsals and Exercises

Choir boys should be paid for every rehearsal along with services. The method of paying a boy solely for services, rehearsals not counting, is an unfair method and one which should be discarded. In the army, drill is more important than dress parade. In the choir, rehearsal is really more important than singing in service. To-day the majority of choirmasters allow as much for rehearsal as for service, and the choir boys get five cents a service, he draws, not three nor four cents a rehearsal, but the same amount as on Sunday.

Another good suggestion we could use, and this time it is borrowed from the public school, is the note of excuse signed by the boy's parents. First, you are sure the parent knows when the boy is absent (a thing the parent is not always certain of, especially when raucous crows "Slide, Kelly, slide" are rife, or when the "little" is in the swimmer's hole). Second, it shows the boy's people that they are alive and take an interest in the boy's musical welfare, which stimulates them. A note from some one who is not in the leap but it certainly does grow tortoise-wise until a tidy sum has accumulated. I know of no better method than this tontine system. It is not only practical where the music appropriation is slight but it is eminently practicable.

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You will find a card-index system as great an adjunct to choir work as librarians find it in catalog books.

"Breaking Into the Game"

By Mrs. N. J. Maglinski

SOME years ago the writer had a large class of piano pupils but ill health and family reasons forced her to give up teaching. Going back to a large metropolitan city, she started to break into the game against the advice of many friends and relatives. This, must I confess it was after I had past the fifteen mark. Without influence and without printed advertisements I have built up a fine class that is increasing in size every month. Perhaps some readers of THE ETUDE will be glad to know how it was done.

First of all love your work and love your pupils. Go to every lesson full of being privileged to teach and full of enthusiasm for music and for the pupil. This personal force will assist you in getting everyone you meet interested in music never before.

You will find many homes where there is no musical atmosphere and many where the musical atmosphere is so feebly with music made, but instrument and playing that musical progress seems impossible. Yet without the parent's interest in good music little can be done by the pupil. Therefore one of the first line of attack I made was upon the parent. The parent should hear good music well and sympathetically played and should know why it was good music.

A Time Box

By Grace Busenback

A DEVICE to overcome faulty rhythm in young players—On ruled music paper draw bars for several measures. Divide each measure into three equal parts if the time is 3/4 (or four equal parts if the time is 4/4) by vertical lines. Within these divisions or "boxes" the pupil writes the notes. Each box represents a time beat to which there is no question as to what notes belong to which beat after they are comfortably put into their respective "boxes."

For triplers, dotted 16ths and the more

and why it was superior to the hackneyed junk with which the tops of so many pianos are littered.

Parent interest and pupil interest are the basis for the success of almost all teachers. To get pupil interest I have endeavored to—

1. Teach in the most interesting manner possible.
2. Use the most interesting material possible.
3. Have regular meetings, examinations, etc. of my pupils for purposes of comparison and competition.
4. Keep myself and my pupils up to date in musical matters through the best musical periodicals.
5. Make all the technical work, such as scales, etc., as simple and practical as possible.

6. Encourage friends, sisters and brothers to play together at home, using the best duet books in all grades and using plenty of duets. Teachers do not seem to realize what work can be accomplished with good duets.

When one is active, alert, conscientious and capable the pupils often seem to come by themselves. Your best advertisements are your pupils. If you want to make yourself a magnet for new pupils see to it that your old ones are as fine as you can possibly make them.

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Bright Ideas for Little Folks and Their Teachers

"Children must learn to creepe ere they can learne to goe."—HEYWOOD (1565)

Franz Peter Schubert

(A Playlet to be Read or Acted)
By JO-SHIPLEY WATSON

ACT I.

SCENE: Room in the Schubert house. Sofa in the center, clavichord to left, cello and violin near by. Table, desks and chairs.

CHARACTERS: Father Schubert, Little Franz Schubert, his brothers Ferdinand and Ignaz.

FATHER SCHUBERT (rising). Come Franchen, it's time now for thy violin lesson. (Picks up the violin and stands waiting.)

LITTLE FRANZ (writing music on some ruled paper, pays no attention to his father).

FATHER SCHUBERT (glancing at the boy). Come lad, Thou must have thy lessons regularly, otherwise how wilt thou be able to enter the Imperial Choir?

LITTLE FRANZ (pettily). But I don't want to enter the Imperial Choir! I want to write! (Continues writing on the scrap of ruled paper.)

FERNAND (entering from the right unobserved). What is this I hear? Our Fritz does not want to be in the Imperial Choir!

LITTLE FRANZ (looks at his elder brother defiantly). No, I don't! I hope dear Ferdinand, thou art not deaf. I don't want to be in the choir! (Beats over his work.)

FATHER SCHUBERT (crossing the room, takes Franz by the shoulder). Come lad, no more of this. Thou knowest not what thou sayest. (Pushes Franz before him into the adjoining room.)

LITTLE FRANZ (makes a grimace at Ferdinand and flings the music at him in passion).

FERNAND (calling after him). Remember Fritz, to-morrow thou hast a piano lesson with me! (Laughs as Franz slams the door behind him. Sounds of violin practice come from the outside; Ferdinand is busily straightening the music on the clavichord; he picks up the cello and examines it carefully.) This must have another string before to-morrow. 'Tis to-morrow we try the new Mozart quartet (absently). I wonder why our Fritz is so naughty today? What is this nonsense about writing?

IGNAZ (entering from the right, holds music in his hand). Here brother, is the Mozart quartet. Where, pray do you think I found it?

FERNAND (looking up from the cello). Haven't I asked? I've hunted for it two days myself and gave it up as lost.

IGNAZ (holding up the quartet and taking some papers from his pocket). I found it in Fritzen's room, and all this rubbish besides.

FERNAND (takes the quartet and places it on the clavichord. Turning toward his brother he takes a large bundle of manuscript and examines it). The scamp! Why this is my new music paper, only bought it yesterday and he's scribbled it from top to bottom! (Looks more closely at the music, goes to the clavichord, tries

over some of the music.) That's not so bad, Ignaz, not in his pockets! I say, Ignaz (looking over Ferdinand's shoulder). Did our Fritz write that! It may be something of old Holzer's.

FERNAND (laughing). Why brother it does not sound like Holzer and besides here is Fritz's name at the top and the date. What a lad! Think of it, a composer!

IGNAZ (laughing and tapping his chest). He's a genius, of course. What can you expect? Are we not a musical family? (Laughs aloud as sounds of violin practice are heard from the adjoining room.)

FERNAND (seriously). I do believe the boy will outstrip us all.

IGNAZ (points a finger at Ferdinand). Not so fast, dear Ferdinand, the boy may not have written this. (Takes manuscript from the clavichord, looks at it carefully.)

FERNAND (earnestly). The boy has talent at any rate. Truly he should see that he has another teacher. Old Holzer admitted to me just yesterday, that the lad was beyond him. He said, "When I wish to teach him anything fresh he always knows it better" and father knows that the boy has harmony in his finger tips.

IGNAZ (thoughtfully). I have thought for some time that the boy knew more than any of us.

FERNAND (seriously). We must speak to father at once and the lessons should be with the best teachers in Vienna. (Sounds of scales and exercises from the adjoining room.) Father is giving him a stiff lesson.

IGNAZ (holds up the manuscript). Perhaps he deserves something better than a lesson for scribbling up all this nice clean music paper! (Ferdinand grabs the paper.) This is mine, and I am glad he did it! (Curtain closes.)

ACT II.

SCENE: Room in the Covert school. Desk and dossal furnishings. Table and chair.

CHARACTERS: Franz Schubert, school boys and the thoroughbass master.

FRANZ (sitting at a school desk, absently). I wonder if I will be forgiven if I do not practice to-day. (Blows on his fingers.)

FERNAND (looking up from the cello). Haven't I asked? I've hunted for it two days myself and gave it up as lost.

IGNAZ (holding up the quartet and taking some papers from his pocket). I found it in Fritzen's room, and all this rubbish besides.

FERNAND (takes the quartet and places it on the clavichord. Turning toward his brother he takes a large bundle of manuscript and examines it). The scamp! Why this is my new music paper, only bought it yesterday and he's scribbled it from top to bottom! (Looks more closely at the music, goes to the clavichord, tries

FIRST SCHOOL BOY (enters from rear with hands in his pockets). I say, Franz, I'm half starved. Haven't an extra penny have you?

FRANZ. I have spent my last cent for music paper. There is nothing left. (Pulls out his empty pockets.)

FIRST BOY. Silly boy! Why Fritz, you need a pretzel more than you need music paper!

SECOND BOY (enters from rear, whistles and turns up his coat collar). Say boys, anybody got a penny handy? I'm hungry to keep a mouse alive! (Give us some food! First boy puts fingers to his lips.)

SECOND BOY. Well say it! Say it! First Boy (looking to right and to left). Hiss-ah!

SECOND BOY (whistfully). Wish I had a penny!

FRANZ (laughing). While you are wishing, Karl, why not wish for three good meals a day?

FIRST BOY (taking manuscript from Franz's pocket). And is this what you have spent your pennies for, Fritz?

FRANZ (angrily). Don't touch those papers, Ludwig! (Starts after the first boy, who runs around the room.)

SECOND BOY (watching the race). What to know what I heard yesterday?

FIRST BOY (stopping to listen). What? SECOND BOY. I heard that Franz slept in his spectacles to save time.

FRANZ (indifferently). I often write in bed.

FIRST BOY (boastfully). And I have heard the thoroughbass master say that Franz must have learned music direct from heaven.

SECOND BOY (throwing his arm around Franz). Fritz, we meant no harm. You know we boys are all proud of you.

FRANZ (coquishly). Come Fritz let's see what you have written this time. (Pushes Franz towards the door, the three go out, sounds of music from the adjoining room.)

THOROUGHBASS MASTER (excitedly). Where are those boys! They should have been at their lessons an hour ago! (Stops suddenly and listens.) Ah, 'tis Franz! Our Franz! (Gives his eyes reverently.) It comes from there, (Points upward.)



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comes! (Franz Schubert enters, swinging his hat. Wipes his forehead and seats himself at the deserted table.)
FRANZ SCHUBERT (picking up the copy of Shakespeare). Well what have we here! (Reads aloud.)
"Hark, hark! the lark at heaven's gate sings"
(All listen intently to the reading of the poem.) Such a lovely melody has come into my head, if I had but some music paper. (Turns toward first student.)
FIRST STUDENT (hastily rilling some notes on the back of the bill of fare). Here, Franz, this is the best music paper I can get. (Schubert takes the paper and begins to write; students bend over him, eagerly watching. Schöber, Mayrhofer and Vogl enter unobserved.)
Vogel (in a whisper). Look, what is going on here?

ACT III.

SCENE: A summer garden in Vienna. A group of young students seated around small tables. Some are laughing and talking, others are reading.

CHARACTERS: Students, Schöber, Vogl, Schöber and Mayrhofer.

FIRST STUDENT (reading aloud from Shakespeare's Cymbeline). Listen! (All stop talking.)
"Hark, hark! the lark at heaven's gate sings."

And Phœbus' glass arise,
His steady beams on those things
On cloaked flowers that lie hid;
And waking May-buds begin
To open their golden eyes.

With everything that prettily,
My lady, avails, arise,
Arise, arise!

SECOND STUDENT. Bravo! If our Franz were here, we would have music to take in a trice!

THIRD STUDENT (glancing about the garden). What has become of him?

FIRST STUDENT (looking up from his book). He's out for a walk.

SECOND STUDENT (smiling). I saw him pass the Esterhazy palace not over an hour ago. Perhaps he makes love to the fair Caroline?

THIRD STUDENT (firmly). Nonsense! Our Franz has other things to think of, and besides the girl is of the nobility and scarcely out of her teens at that.

FIRST STUDENT (laying aside his book). Well spoken, Wilhelm! Caroline is a hazy is a child and Franz is her teacher. The count and countess hold him in high esteem and it is good that Franz is respected with so cultured and amiable a family.

SECOND STUDENT. But how stupid to a genius like our Franz to be troubled mere children.

THIRD STUDENT. These children are talented, I hear, and Franz loves them. Then, too, he meets at the Esterhazy, the best talent in Vienna.

FIRST STUDENT. You may be glad to know that the Baron van Schöner, who is one of the count's family, is to introduce some of our Franz's songs at the next Esterhazy musicale. The Baron you know, has a wonderful baritone voice.

SECOND STUDENT. Ah, that may have heard the Baron sing; but in my opinion, Vogl is Franz's true interpreter. His voice is rich and his style is full and with his deep religious nature and intense feeling for music he is bound to win a large following for Franz.

THIRD STUDENT. I have noted this. Vogl spends much time in Schubert's rooms.

FIRST STUDENT. Ah, I am glad of that. They are trying over new songs. I am sure it will be to his advantage. With Franz at that piano! Franz was a great singer. His family was musical and had been for centuries. He was left an orphan and was cared for by a strict tutor, who forbade him the use of a

SCHÖBER (pointing to the group). I dare say something has inspired our Fritz again.

MAYRHOFER (reverently). It seems that everything he touches turns to music.

Vogel. 'Tis true. Franz sings as the birds sing, in any place, at any time and quite as easily.

SCHÖBER (advancing). Shall we not join them?

SCHUBERT (looking up and waving the bill of fare). 'Tis finished and it is a lovely melody. Come, let us try it! (First student turns to Franz, Schöber and Mayrhofer, points to Schubert). Behold our Franz has written another masterpiece! (Vogel looks over the song, then embraces Schubert affectionately; all go out together. Mark! Hark! the Lark! Curtain closes.)—J. S. W.

The Musical Spelling Bee

By Arthur Spark

A WELL-KNOWN Boston music-teacher employs a unique and successful method of giving instruction to the instruction given in ear-training, by making it a "contest" after the fashion of the familiar spelling Bee.

The contest is participated in by several pupils at a time, all blindfolded to prevent their seeing the keys of the piano. One is struck, and the contestants are asked to name it, by ear. Those who answer incorrectly are "out," and the contest goes on until there is only one "winner." This is declared the victor.

The notes are required to be named accurately as regards sharps and flats, and the number of the octave may also be named.

With beginners, of course, it will be nothing more than a mere guessing contest, but desire to excel leads them to

listen carefully, and sooner or later they are sure to acquire the power of recognizing pitch correctly, which is the object aimed at.

In the case of remarkably talented pupils, who already have gained the sense of "absolute pitch," the test may be made more difficult by employing chords of two, three, or even four notes, in the place of single tones.

This "Musical Spelling Bee," as we may call it, is especially adapted to music schools or at other places where a number of music-students happen to be assembled. It requires no other apparatus than a well-tuned piano. (Even the piano is not essential, if the students are sufficiently advanced to play the instrument, or if the one who strikes the keys is hidden by a screen.)

With beginners, of course, it will be nothing more than a mere guessing contest, but desire to excel leads them to

A Word About Watching the Clock

By Mac-Allen Erb

A CHILD should never be allowed to "time" his practice himself. This will lead to the harmful habit of watching the clock, and practicing with one eye on the clock itself, you can judge what the results of such practice will be. "A good workman never watches the clock."

The pupil should be so interested in the progress of his playing that the passing of time would be but a secondary matter. However, that the pupil remains in the piano the specified length of time, the mother should WATCH the clock for the child. In doing this it is important to be exact; if the practice time is from four to five, the pupil should be

called PROMPTLY on the stroke of five. A child is very observant, and if the mother forgets to remind him of "time up" until ten or fifteen minutes overtime, he will naturally resent it and feel that mother does not "play fair," and his practice after that will be a disturbed one if he suspects that the same "trick" will be played on him again.

Let the child have entire confidence in his "clock-watching." It is far better to release the little pupil three or five minutes ahead of time occasionally, to give him the feeling that he is not being imposed upon.

Story of a Great Composer

By Jo-Shipley Watson

(From the following facts construct a story.)

1. This is to be a story about....., who you know....., who was born in 1685 and died in 1750.

2. Birthplace, a small village in Thurgau.

3. Write the name of the castle that overlooks the village.

4. Name one of his most important compositions.

The composer was twice married; four of his sons became noted musicians. Out of his music, he led a simple, uneventful life. As a child he had a fine ear and began his musical career at an early age. His family was musical and had been for centuries. He was left an orphan and was cared for by a strict tutor, who forbade him the use of a

coverted music-book. He strained his eyes by copying it secretly in the moonlight.

At the age of nineteen he became an organist of note, and as years went by he advanced organ playing until he was known as the greatest organist of the eighteenth century.

His most sublime works are in the line of sacred music. He also composed for the piano, or rather the clavichord (an instrument much used in his day, having a keyboard like the piano, but a soft, sweet and rather feeble tone). For a century his music was forgotten; no one seemed to care to play it until Felix Mendelssohn brought it to notice through a great concert. For the money taken in at this concert, a monument was erected to the memory of the master, who died in Leipzig.

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